DOCUMENT RESUME

ED 327 474 SO 030 479

AUTHOR McCollister, Beverly Chase
TITLE The Design and Implementation of a Program for Increasing Recognition and Appreciation of American Songs in Conjunction with the Teaching of American History to Gifted Fifth Graders in a Self-Contained Classroom.
PUB DATE Aug 89
NOTE 101p.; M.S. Practicum, Nova University.
PUB TYPE Dissertations/Theses - Practicum Papers (043)

EDRS PRICE MF01/PC05 Plus Postage.
DESCRIPTORS *Academically Gifted; Class Activities; *Curriculum Development; Grade 5; *Interdisciplinary Approach; Intermediate Grades; Music Activities; *Music Education; Teaching Methods; *United States History

ABSTRACT

This practicum introduces a program that increases the exposure time to music in the elementary classroom by integrating U.S. music with the teaching of U.S. history. A pretest and posttest were employed to identify increases or decreases in students' abilities to identify U.S. music and its relationship to specific lifestyles or periods of U.S. history. In addition, pre- and post-attitudinal appreciation surveys were given. Students participated in music activities in correlation with U.S. history. The results indicated that significant gains were made in the identification of U.S. songs. There also was some increase in the appreciation of U.S. songs. It was concluded that incorporating music in the teaching of U.S. history increases the students' ability to identify songs from specific periods or lifestyles of history while increasing exposure to music in the elementary classroom. Appendices include pretests and posttests, background information on the songs, sample activities, and charts of test scores that were used to evaluate progress and final success. (Author/DB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED327474

THE DESIGN AND IMPLEMENTATION OF A PROGRAM FOR INCREASING RECOGNITION AND APPRECIATION OF AMERICAN SONGS IN CONJUNCTION WITH THE TEACHING OF AMERICAN HISTORY TO GIFTED FIFTH GRADERS IN A SELF-CONTAINED CLASSROOM

by

Beverly Chase McCollister

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
BEVERLY CHASE McCOLLISTER
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

A Practicum Report

submitted to the faculty of the center for the Advancement of Education at Nova University in partial fulfillment of the requirements for the degree of Master of Science.

The abstract of this report may be placed in a National Database System for reference.

August/1989

SO 030 479

AUTHORSHIP STATEMENT

I hereby testify that this paper and the work it reports are entirely my own. Where it has been necessary to draw from the work of others, published or unpublished, I have acknowledged such work in accordance with accepted scholarly and editorial practice. I give this testimony freely, out of respect for the scholarship of other workers in the field and in the hope that my work, presented here, will earn similar respect.

Signed Beverly Chase McAllister

Abstract

The Design and Implementation of a Program for Increasing Recognition and Appreciation of American Songs in Conjunction with the Teaching of American History to Gifted Fifth Graders in a Self-Contained Classroom.
McCollister, Beverly A., 1989: Practicum Report, Nova University, The Center for the Advancement of Education.
Descriptors: Elementary Education/Intermediate/American Music/American History/Music Education/Gifted Students/ Curriculum Integration/

Today, in middle schools, junior highs, or high schools, students have little opportunity to study music. Sometimes, this is due to scheduling problems; at other times it is because of a lack in interest on the part of the student. Some schools, due to budget problems, offer practically no music whatsoever. The author, through this study, shows how any elementary school can offer exposure to music to all its students without schedule changes or hiring any additional specialized instructors. The method described in this practicum offers even some additional benefits that could aid in the learning of standard classroom subjects. This practicum introduces a program that increases the exposure time to music in the elementary classroom by integrating American music with the teaching of American history. A pretest and posttest were employed to identify increases or decreases in students' abilities to identify American music and its relationship to specific lifestyles or periods of American history. In addition, pre and post attitudinal appreciation surveys were given. Students participated in music activities in correlation with American history. The results indicated that significant gains were made in the identification of American songs. There also was some increase in the appreciation of American songs. The author concluded that incorporating music in the teaching of American history does increase the students' ability to identify songs from specific periods or lifestyles of history while increasing exposure to music in the elementary classroom. Appendices include pretest and posttests, background information on the songs, sample activities, and charts of test scores which were used to evaluate progress and final success.

Nova University
Center For The Advancement of Education
3301 College Avenue
Fort Lauderdale, FL 33314

Observer Verification Form

Verification of Practicum Activity

Dear Observer:

Practicum students in Nova's M.S. and Ed.S. programs are asked to provide external verification that the project activities reported in their final practicum documents took place as described. You have been designated an observer to fulfill this confirmation function by the student named below. On this sheet, then, please write a note attesting to your knowledge of the project activity described in the final practicum report to which this will be attached. (Note that you are not asked to evaluate or make judgments about the quality of the project.)

Practicum Title The Design and Implementation of a Program for Increasing Recognition and Appreciation of American Songs in Conjunction with the Teaching of American History to Fifth Graders in Self-Contained Classrooms

Student's Name Beverly McCollister

Program Site Port Orange Elementary Date 6/26/89

Observer's Name Sharon G. Porter (please print---------and sign)

Observer's position Principal Phone # 756-7100

Observer's comment on impact of the project (handwritten):

The identification, appreciation, and retaining of specific American songs in this historical period had quite an impact on a group of 5th grade gifted students. These students for the most part demonstrated considerable gain from their first exposure to the songs. They obviously were able to identify the songs, relate them to a historical period, and have key for a greater appreciation of this musical heritage.

Table of Contents

	Page
Title Page	i
Authorship Statement	ii
Abstract	iii
Observer's Verification	iv
Table of Contents	v
Chapters	
I. Purpose	1
II. Research and Solution Strategy	8
III. Methodology	13
IV. Results	20
V. Recommendations	22
Reference List	24
Bibliography	25
Appendices	
Appendix A: Survey of Elementary Schools in District	26
Appendix B: Pre/Post Test	27
Appendix C: Key for Pre/Post Test	29
Appendix D: Pre/Post Attitudinal Appreciation Survey	31
Appendix E: Historical Subjects and Related Songs	34
Appendix F: Order of Songs on Audio Cassette	37
Appendix G: Name That Tune	38
Appendix H: Key for Name That Tune	39

Table of Contents
(Continued)

		Page
Appendix I:	Musical Timeline.....	40
Appendix J:	Key for Musical Timeline.....	41
Appendix K:	Writing Original Songs.....	42
Appendix L:	Background of Songs	
L-1:	"Boston Come-All Ye".....	44
L-2:	"The Oxen Song".....	45
L-3:	"Pick a Bale of Cotton".....	46
L-4:	"Sarasponda".....	47
L-5:	"Lolly Too Dum".....	48
L-6:	"Old Hundredth".....	49
L-7:	"Weevily Wheat".....	50
L-8:	"Froggie Went a-Courtin'".....	51
L-9:	"Liberty Song".....	52
L-10:	"Johnny Has Gone for a Soldier".....	53
L-11:	"Riflemen of Bennington".....	54
L-12:	"Chester".....	55
L-13:	"Yankee Doodle".....	56
L-14:	"Hail Columbia".....	57
L-15:	"The Star-Spangled Banner".....	58
L-16:	"The Erie Canal".....	59
L-17:	"Drill Ye Tarriers, Drill".....	60
L-18:	"Shenandoah".....	61
L-19:	"Hush Little Baby".....	62
L-20:	"O Susanna".....	63
L-21:	"Amazing Grace".....	64
L-22:	"Turkey in the Straw".....	65
L-23:	"Whoopee-Ti-Yi-Yo".....	66
L-24:	"Sweet Betsy from Pike".....	67
L-25:	"Dixie".....	68
L-26:	"Go Down, Moses".....	69
L-27:	"The Battle Hymn".....	70
L-28:	"Tramp, Tramp, Tramp".....	71
L-29:	"Bonnie Blue Flag".....	72
L-30:	"When Johnny Comes Marching Home"...	73
Appendix M:	List of Test Scores of Songs Identified.....	74
Appendix N:	List of Test Scores of Songs Associated with Specific Periods or Lifestyles.....	75

Table of Contents
(Continued)

		Page
Appendix O:	Chart of Test Scores of Attitudinal Appreciation Survey	76
Appendix P:	Comparative Charts of Test Results	77

CHAPTER I

Purpose

The setting for this project was an elementary school that served both regular students from a community in central Florida plus special education students (including gifted students) from four other elementary schools. Enrollment in the school was 352 students, including 101 self-contained exceptional student education (E.S.E.) students.

Targeted students for this study were 18 fifth grade gifted students who met daily in a self-contained classroom. The students spent a total of 300 minutes in school each day. During every school day, 60 of these minutes were allocated for art, music, or physical education. Actual formal instruction by a special area teacher amounted to only 30 to 40 minutes per day; the remaining 20 to 30 minutes had to be offered by the teacher who was in the self-contained classroom. Depending on the interest and/or formal education of that classroom teacher, instruction in one or more of these three disciplines might have amounted to only a small fraction of the allocated time. As a result, there was no guarantee that any student would be exposed to music for the time intended when the program

was introduced.

This practicum focused on a program that would allow any teacher, no matter how little formal training he or she had in music, to provide music instruction in the self-contained classroom. In order to demonstrate how this program could apply to various locations, this program was designed to help students to recognize and appreciate one dimension of music--the American song. The positive results presented herein should indicate that this concept could be expanded to other types of music, as well as to other schools and classrooms.

All instruction relating to this project was given by an elementary teacher in a self-contained classroom for gifted fifth grade students during regular class hours in conjunction with the students' study of American history from the Colonial Period through the Civil War.

The author had taught elementary school for more than 13 years; the last four of these years had been with gifted students. The author was also a pianist, which admittedly gave an advantage over someone who had not been musically trained in presenting this program. Nonetheless, the program concentrated on providing even the non-musician with enough material so that it could be used successfully.

As principal agent, the author designed the instructional materials and scrutinized the teaching

techniques for this implementation in other schools. In addition, the author examined the results of the pretest and [illegible]est and offered an analysis of the program in terms of its effectiveness in helping students to identify and appreciate this vital dimension of American music.

In elementary schools in the state in which the author teaches (herein after referred to as "the state"), music is a subject taught most often by specialized teachers for a limited time each week. The district in which the author teaches mandates that 60 minutes (20 percent of each day) be used for the teaching of art, music, or physical education. Actual formal instruction by a specialized teacher may last only 30 or 40 minutes per day. The remaining minutes must be offered by the teacher in the self-contained classroom. Depending on the interest and/or education of that teacher, instruction in one or more of these three disciplines may amount to only a small fraction of the allotted time. As a result, there is no guarantee that the instruction in music will receive the time intended when the the concept was introduced.

In addition, the actual amount of time allotted for these specialized areas depends upon the scheduling of individual schools in the district. If there are not enough students to warrant additional specialized teachers, the school may offer even less time for formalized

instruction in music. Consequently, the burden of responsibilities falls upon the shoulders of the teacher of the self-contained classroom to provide the additional time to meet the 60 minute demand imposed by the district.

A recent survey of schools within the district where the author of this practicum teaches (herein after referred to as "the district"), revealed that in some schools, formal training in music by a special area teacher averaged less than 40 minutes per week. (Appendix A:26). Because of this inferior background and preparation, many students remained ignorant of music associated with America's history.

As limited as this exposure to music might seem, the alarming truth is that the state has mandated no minimum time for music instruction in elementary schools. It is highly conceivable, therefore, that students attending some schools within the state are offered no opportunity for formalized instruction in music, even within the self-contained classroom. As a final threat to the music program of an elementary school, music is often the first fatality in the event of a budget cut.

Someone might argue that if a student misses an opportunity to study music in the elementary schools, he or she would certainly be offered courses in either junior high or high school. The state does not require music to

be taught to every student after the sixth grade. It is true that in middle and junior high schools students may elect beginning band, beginning strings, or one of two curriculum wheels. But only one of the two wheels contains a nine-week music class.

Most students do not continue music instruction when they enter middle school. Supporting this claim is the revelation that in 1988, music instruction across the district reached an average of only 18.5 percent of students who elected a music course in the first year of junior high or middle school.

The picture in the high schools repeats the same theme. The state requires only a one-half year "Performing Fine Arts Credit" for students in grades 9 through 12. Any music performance class--such as band, orchestra, or chorus-- or other disciplines including dance, drama, or debate, may be taken to satisfy this state requirement.

The Supervisor for Music Instruction in the district says that no statistics are available at this time to indicate the percentage of high school students opting for music. However, he says that the number of participants is sadly low (Smith, 1989). All in all, this gives even more reason to be concerned about the limited amount of exposure to music in the elementary grades.

It is not reasonable to suggest that just one project could cure all ills. Any approach to music instruction--no matter how well conceived--could not hope to fill the gap of instruction in all phases of music. At the same time, it is not outside the realm of sound reason to suggest that one project could increase the knowledge and appreciation of one type of music with its application to one academic discipline. Therefore, this practicum outlines a project that seeks to increase identification and appreciation of one kind of music--American songs--which has been taught in conjunction with American history in a self-contained gifted fifth grade classroom. This instruction was offered in addition to the formal training given by a specialized music teacher during the week.

The ability of students to recognize American songs was measured by a pretest and a posttest. Students' appreciation of American songs was measured by an attitudinal appreciation survey given at the same time as the pretest and posttest.

Over a ten-week period, students in the targeted group were to increase by 45 percent their ability to identify specific songs that have had their origins in lifestyles, periods, and events in American history. The difference in the ability of students to identify these songs was measured by scores on identified test

items that appeared on an instrument that was administered before and after the implementation of the program (Appendix B:27) and (Appendix C:29).

Over the same ten-week period, students in the targeted group also were to increase by 45 percent their ability to identify which period of American history or lifestyle had fostered particular songs. Verification of this prediction was supported or denied by scores on the pretest and posttest given during the implementation of this program.

Students of this targeted group were expected to increase their appreciation of American songs during this same ten-week period. This appreciation was measured on an attitudinal appreciation survey given before and after implementation (Appendix D:31).

If these objectives could be met through the implementation of this program, the students enrolled in elementary school throughout the state - or in any other state, for that matter - who might otherwise miss all opportunity for formal music instruction, could have the benefit of this additional source of education. Even those students who currently enjoy limited time for such formal instruction could increase their exposure to music in their self-contained classrooms.

CHAPTER II

Research and Solution Strategy

A growing problem in both elementary and secondary public schools is the limited exposure to music for students. Budget restraints, combined with a stronger emphasis on writing, math, and science, have resulted in severe cutbacks at many schools in the music programs. The secondary level often has attempted to provide a seventh period to the day. The rationale is simple. In schools with seven or more periods, music enrollments have held steady, according to the results of a 1987 survey of Music Educators National Conference (M.E.N.C.) members. In schools that have returned to a seven-period day where students are allowed to take electives, there are increasing courses and enrollments in music, according to Daniel V. Steinel. M.E.N.C. Information Service Manager (McCormick, 1988). However, this solution cannot work in most elementary schools because of scheduling and the demand on instructional time.

Another way to offer increased exposure to music is through alternative music courses and extra-curricular activities such as chorus, bands, or musical productions. At the secondary level, there is a movement to develop new

nonperformance courses and to restructure performance classes. One reason for this approach is that a unit in the arts as a prerequisite to high school graduation is required in 25 states and is required for admission to state colleges and universities (Thoms, 1987). Courses in music survey, music computer, class guitar, and class piano are just some of the alternatives. Again, this solution is difficult to apply to elementary schools because of the lack of time in the schedule. Many students are bused to elementary schools and cannot stay after school; thus they cannot participate in extra-curricular activities.

A third way that students can have increased exposure to music is through the presentation of music with other educational subjects in the classroom. If music is a part of the school curriculum in this way, it more easily can meet the varied needs of students. "The primary purpose of including music in the school curriculum is to disseminate its cultural aspect as an art" (Firth, 1986:70). Through this method, the children can learn about their cultural heritage as they acquire musical knowledge and appreciation. In addition, they can gain a growing awareness of themselves through cooperation with others.

Instructors can preserve American folk heritage through story and song. Songs can serve as vehicles for participating in human experiences at various times through

history. Children can realize where they fit into the story of the human race by sharing joys, fears, anger, love, and a need for dignity and security with those who have lived before (Jalongo, 1985).

Music represents the culture from which it comes; therefore, it can help students understand culture. Modern music is linked closely with music of the past; and from that music Americans can discover their roots. Through American music, students can study American history by glimpsing into America's thoughts, feelings, achievements, tragedies, creativity, and dependencies (Porter, 1985).

Used properly, music can have an important place in a high quality program for young children, according to most educators. Music can be a part of other areas of the curriculum, such as social studies. For example, in folk music, children can meet people such as cowboys, sailors, railroad men, soldiers and other kinds of people they may not meet in their everyday life experiences (Dumtschin, 1987).

In addition to meeting various people who have been a part of America's heritage, children at the intermediate level can sing and learn songs from various cultures that have and are making up America. These songs represent a part of the music that is creating a national music style in America. Students can be an ongoing part of developing

that style by creating songs that exhibit their various cultures, hopes, fears, and dreams of the modern day (Shehan, 1987).

Another way that music can be combined with history is by using Dianne Baker's approach to helping students explore their heritage through music. "The strategies that Dianne has devised for motivating students to write about historical topics can be used by any classroom teacher, with or without musical talent" (Coon and Palmer, 1987:53).

The procedure she uses is similar to teaching the students how to write. First is research, including the gathering of information. Second is the recording of the chosen facts. Third is a selection of facts. Fourth is the editing. Last is the presentation of the ideas in the writing of a song.

The children can present their original songs individually or as part of a musical about America's past and present. This could be done with historical topics or modern day topics of the children's own choosing.

Some suggestions from Creative Resources Enriching Student Talents (C.R.E.S.T.) can be implemented. C.R.E.S.T. is a program that uses creative arts as sources of enrichment for gifted elementary students. Although C.R.E.S.T. provides for individual students to choose an area of the arts to be applied to an academic program, the

idea can be applied to the class as a whole.

One source applicable in this situation is folk singing. Community American folksingers can be invited into the classroom to share with the students the songs and their backgrounds. This procedure can provide a different activity to meet the needs of the gifted, as well as regular students, broaden the students' cultural environment, and maintain a positive attitude toward school subjects (Krause, 1987).

The author has chosen to implement this project by presenting music with other educational subjects in the classroom, specifically American history. This approach does not cost extra money nor does it take extra time. In addition, it may enhance the retention of the academic subjects, though this is not the focus in this project.

What better way for young students to study the history of their country than through the music of its people? Americans have sung at work, worship, family events, play-parties, and in time of war, expressing feelings, struggles, and convictions that have made America possible. These songs have become as much a part of America as the laws, customs, and religion. They can become a part of the student's daily education.

CHAPTER III

Methodology

Prior to beginning the ten-week implementation of this practicum, the author chose 30 American songs that reflected particular periods, events, or life styles in American history from the Colonial period through the Civil War. Songs were chosen that reflected the times and specific events or lifestyles of the eras (Appendix E:34).

The author prepared a pretest and posttest on an audio cassette (Appendix F:37) for the purpose of fulfilling the following objectives for the targeted group: (1) to increase by 45 percent their ability to identify specific songs that have had their origins in lifestyles, periods, and events in American history; (2) to increase by 45 percent their ability to identify which period of American history or lifestyle has fostered particular songs; and (3) to increase their appreciation of American songs.

During the teaching of American history, the author introduced the songs when appropriate by playing instruments or recordings. The author related the songs to particular periods, events, or lifestyles. Sometimes students sang the songs accompanied by the author on the electric keyboard or autoharp; at other times, students

accompanied themselves. A folk singer from the community introduced other songs to the students.

The author instituted the program in conference with the specialized music teacher and provided her a list of the songs with the weeks in which they would be introduced in the regular classroom. The author and the specialized music teacher met at various times during the implementation of the practicum to discuss the songs.

The author monitored progress of the program, noting student responses to the songs. Two student activities were conducted. One was "Name That Tune" (Appendix G:38) and (Appendix H:39), in which the students identified each tune simply by listening to it. The other activity was a "Musical Timeline" (Appendix I:40) and (Appendix J:41), in which the students placed the songs in proper sequence.

Students individually, or in groups, wrote their own songs on historical or modern periods, events, or lifestyles (Appendix K:42). They added words to familiar or original tunes. The author aided the students in publishing a classroom songbook that was given to each member of the class.

Implementation of the practicum was conducted according to the following schedule:

Weeks One and Two (April 3-14)

The author administered the pretest to see if students could identify the songs and then associate them with appropriate periods or lifestyles. An attitudinal appreciation survey was also administered. Both tests were scored.

The author introduced songs of the Colonial period. Each song was discussed, sung, and/or played on instruments or recordings. These songs were:

"Boston, Come-All Ye" (Appendix L-1:44)

"The Oxen Song" (Appendix L-2:45)

"Pick a Bale of Cotton" (Appendix L-3:46)

"Sarasponda" (Appendix L-4:47)

"Lolly Too Dum" (Appendix L-5:48)

"Old Hundredth" (Appendix L-6:49)

"Weevily Wheat" (Appendix L-7:50)

"Froggie Went a-Courtin'" (Appendix L-8:51)

Weeks Three and Four (April 17-28)

Themes pertaining to America's desire for independence from England and to the Revolutionary War were incorporated in the following songs:

"Liberty Song" (Appendix L-9:52)

"Johnny Has Gone for a Soldier" (Appendix L-10:53)

"Riflemen of Bennington" (Appendix L-11:54)

"Chester" (Appendix L-12:55)

"Yankee Doodle" (Appendix L-13:56)

"Hail, Columbia" (Appendix L-14:57)

A folksinger from the community sang to the class songs stemming from the Colonial period to the Civil War and related them to particular lifestyles or periods of history. Some of the songs were new to the students; others were songs introduced earlier in the implementation of the practicum. Prior to the visit, the instructor spoke with the folksinger about the program and the songs studied previously.

Week Five(May 1-5)

Songs pertaining to the War of 1812 and the expansion of the United States were introduced:

"The Star-Spangled Banner" (Appendix L-15:58)

"The Erie Canal" (Appendix L-16:59)

"Drill Ye Tarriers, Drill" (Appendix L-17:60)

"Shenandoah" (Appendix L-18:61)

The students participated in the "Name That Tune" activity that allowed them to identify various songs as they listened to them.

Week Six(May 8-12)

Songs that pertained to the pioneers and their

lifestyles as they traveled west were introduced:

"Hush Little Baby" (Appendix L-19:62)

"O Susanna" (Appendix L-20:63)

"Amazing Grace" (Appendix L-21:64)

"Turkey in the Straw" (Appendix L-22:65)

"Whoopee-Ti-Yi-Yo" (Appendix L-23:66)

In addition to these classroom songs, the students sang in the regular music class cowboy and Indian songs that not only reflected the historical times studied in the classroom but prepared them for participation in the school musical entitled "How the West Was Really Won." The class had a tape and words of those songs in the classroom to review and practice on their own time.

Week Seven(May 15-19)

The students sang songs related to the Gold Rush and the internal unrest of the nation in the middle 1800's. The songs were:

"Sweet Betsy From Pike" (Appendix L-24:67)

"Dixie" (Appendix L-25:68)

"Go Down, Moses" (Appendix L-26:69)

In addition, the students continued to sing songs in the specialized music class related to the upcoming musical.

The author challenged the students to write their own songs. The students brainstormed ideas from the Colonial

period to the Civil War or even from modern times. They chose an event, lifestyle, representative character, or social concern as the subject for their songs. Then they researched their choices.

Weeks Eight and Nine(May 22-June 2)

The students sang, listened to, and discussed the following songs from the Civil War period:

"The Battle Hymn of the Republic" (Appendix L-27:70)

"Tramp, Tramp, Tramp" (Appendix L-28:71)

"Bonnie Blue Flag" (Appendix L-29:72)

"When Johnny Comes Marching Home" (Appendix L-30:73)

The students prepared for the school musical during the specialized music time, as well as during classroom time. In addition, students composed a "Musical Timeline," on which they matched songs with periods of history with which they were associated.

Finally, students wrote four-line poems on topics they had chosen for their original songs. They then set the words to the music of an existing original tune.

Week Ten(June 5-9)

Immediately following presentation of the school musical, the author administered the posttest and the post attitudinal appreciation survey. The results were scored.

The students completed their original songs for a songbook which was published by the class. Each member of the class received a copy.

The author concluded that the method was a success in that there was significant improvement in identifying songs and some improvement in relating the songs to specific periods or lifestyles. There was also improvement in the students' appreciation of the songs.

On the other hand, the instructor concluded that there should be an extension of time or fewer songs introduced during the time period. The reason would be for more time to develop an understanding of the songs through activities and discussions.

CHAPTER IV

Results

The evaluation of the practicum was based on a statistical approach. The author listed group scores for the number of songs the students could identify (Appendix M:74) and associate with specific periods or lifestyles (Appendix N:75) on the pre/post tests. In addition, the writer listed the group points the students indicated on the pre/post attitudinal appreciation survey (Appendix O:76). Since success criteria were written into the objectives, improvement was evaluated in line with these criteria.

According to outcome objectives, the targeted group should have increased by 45 percent its ability to identify specific songs that have their origins in lifestyles, periods, and events in American history. The class scores increased by 53 percent (Appendix P:77).

Also, the targeted group should have increased by 45 percent its ability to identify which period of American history or lifestyle fostered particular songs. In the final results, the group increased this ability by 36 percent (Appendix P:77).

Students of the targeted group were expected to increase their appreciation of American songs on an attitudinal appreciation survey. The students used a numerical scale of 1-7 to show a range of liking or disliking for each song. In the final results, the students increased their appreciation of the songs as demonstrated by an increase of 155 points (Appendix P:77).

The author concluded that the practicum was a success in that there was a significant gain in the students' ability to identify American songs. The final results surpassed the proposed objective. There was gain in the students' ability to associate the songs with particular periods of history or lifestyles; however, the final results did not exceed the proposed objective of the author. There was an increase in the number of points in the appreciation of the songs; however, some individual songs decreased in points.

CHAPTER V

Recommendations

This practicum has demonstrated a method whereby a student can have more exposure to music in the self-contained classroom by incorporating it into regular curricular subjects, such as history.

A grant proposal in line with school district goals for the next decade can be submitted to acquire funds to produce a manual that can assist other classroom teachers in using music in the teaching of history or other subjects taught in the self-contained classroom.

Grant money can also be used to produce a booklet that contains information on American music and its relationship to historical events from the Colonial period through the Civil War. The booklet would contain some or all of the following: (1) the philosophy behind this approach of including music in the teaching of history in the self-contained classroom; (2) a full text of the music and words to the songs (note: Folk songs are public domain.); (3)hints as to how these songs may be presented to the students, even by a teacher with limited musical ability; (4)a cassette recording of the songs used in the study; (5) copies of the pretest and posttest to be given to the

students; and (6) a guide to working with the school music teacher in the presentation of these songs. A plan for communication with the specialized music teacher for the purpose of coordinating efforts in the teaching of this particular type of music should be included in the manual.

It is possible that the introduction of music with the study of American history can enhance comprehension and retention of the academic subject.

In order to test this potential, the author suggests the implementation of another program using two separate fifth grade classes. For five weeks, class "A" would be taught American history supplemented by instruction in related songs, while class "B" would be taught the same subject without music. The instructor would record weekly the test scores. After five weeks, class "A" would be taught without music, and class "B" would be introduced to the songs. During these five weeks, scores of weekly exams would be recorded by the instructor. If the tests were higher for each class during the time music was used along with the instruction, the observer could conclude that applicable music enhances the learning of history.

REFERENCE LIST

Coon, George E. and Palmer, Gerry. "March with Me through History." Teaching, K-8. March, 1987, pp.53-56.

Dumtschin, Joyce Ury. "Music across the Curriculum: More Than Just Circle Time." Day Care and Early Education, Winter, 1989, pp. 22-25.

Firth, Gerald R. "Music's Vital Roles in School "Curriculums." Music Educators Journal. Nov. 1986, pp. 69-70.

Jalongo, Mary Renck. "Preserving American Folk Heritage through Story and Song." Conference Paper. ER ED 232771.

Krause, Claire S. "A Creative Arts Model for Gifted and Talented Students Using Community Resource People." Roeper Review, Feb. 1987, pp. 149-152.

McCormick, Kathleen. "Give Students More Time to Make Music." American School Board Journal, Dec. 1988, p. 42.

Porter, Susan L. Experiences in Music for Elementary Teachers. Lanham, Maryland, University Press of America, 1985.

Shehan, Patricia K. "Finding a National Music Style: Listen to the Children." Music Educators Journal, May, 1987, pp. 38-43.

Smith, David. Phone interview, Jan. 20, 1989.

Thoms, Paul E. "Music Appreciaton without Trombone 101." Educational Leadership, Dec.-Jan., 1986-87, p. 84.

BIBLIOGRAPHY

Agay, Denes. Best Loved Songs of the American People. New York: Doubleday, 1975.

Boni, Margaret. The Fireside Book of Favorite American Songs. New York: Simon and Schuster, 1952.

Brown, Harriett, and Guadagnolo, Joseph. America Is My Country. Houghton Mifflin, 1961.

Burk, Cassie, and Meierhoffer,Virginia. America's Musical Heritage. Laidlaw, 1942.

Carmer, Carl. America Sings. New York: Knopf, 1941.

Chase, Richard. Old Songs and Singing Games. New York: Dover, 1972.

Keyes, Sherry L. "Comparison of the Relative Effectiveness of Three Approaches to Developing Musical Preference." Unpublished Dissertation. Stetson University, 1983.

Landeck, Beatrice, and Crook, Elizabeth. Making Music Your Own, Book 4. Morristown: Silver Burdett, 1965.

Lomax, Alan. American Folk Songs. Baltimore: Penguin Books, 1964.

Youngberg, Harold. Making Music Your Own, Book 5. Morristown: Silver Burdett, 1965.

Records

Making Music Your Own 4, Set 4. Morristown: Silver Burdett, 1965.

Making Music Your Own 5, Set 5 Morristown: Silver Burdett, 1965.

APPENDIX A

Survey of Elementary Schools in District

APPENDIX A

Survey of Elementary Schools in District

How many minutes do you have music per week in the intermediate grades?_____

Out of 31 schools surveyed, the following information was gathered.

Minutes per week	Schools	Percent
60	1	3
50	3	10
45	5	16
40	13	42
35	8	26
30	1	3

APPENDIX B

Pre/Post Test

APPENDIX B

Pre/Post Test - Part 1

Directions: Each song will be given a number on the audio cassette. As each song is played, write the number of the song as you hear it in the space to the left of the song. In the space to the right of the song, write the letter of the war with which the song is identified.

A. Revolutionary War
B. War of 1812
C. Civil War

SONGS	WARS
( ) 1. Bonnie Blue Flag	( )
( ) 2. Liberty Song	( )
( ) 3. Star-Spangled Banner	( )
( ) 4. Johnny Has Gone for a Soldier	( )
( ) 5. Battle Hymn of the Republic	( )
( ) 6. Riflemen of Bennington	( )
( ) 7. Tramp! Tramp! Tramp!	( )
( ) 8. Chester	( )
( ) 9. When Johnny Comes Marching Home	( )
( )10. Hail, Columbia	( )
( )11. Dixie	( )
( )12. Yankee Doodle	(f)

Pre/post Test - Part 2

Directions: Each song will be given a number on the audio cassette. As each song is played, write the number of the song as you hear it in the space to the left of the song. In the space to the right of the song, write the letter of the type of song that you think it may be.

SONGS		TYPES
( )13. Turkey in the Straw	( )	A. Colonial spinning
( )14. The Oxen Song	( )	B. Railroad
( )15. O Susanna	( )	C. Wagon train
( )16. Erie Canal	( )	D. River shantey
( )17. Dogie Song	( )	E. Southern colonial
( )18. Sweet Betsy from Pike	( )	F. (New Eng.) lumbering
( )19. Sarasponda	( )	G. Gold Rush
( )20. Pick a Bale 'o Cotton	( )	H. Pioneer religious
( )21. Amazing Grace	( )	I. Colonial psalm
( )22. Lolly Too Dum	( )	J. Canal
( )23. Go Down, Moses	( )	K. Pioneer lullaby
( )24. Weevily Wheat	( )	L. Pioneer dance
( )25. Old Hundredth	( )	M. Whaling
( )26. Hush Little Baby	( )	N. Cowboy
( )27. Boston, Come-all Ye	( )	O. Colonial dance
( )28. Shenandoah	( )	P. Under-ground Railroad
( )29. Froggie Went A-Courtin'	( )	Q. Colonial children's
( )30. Drill Ye Tarriers, Drill	( )	R. Slave work

APPENDIX C

Key for Pre/Post Test

APPENDIX C

Key for Pre/Post Test - Part 1

Directions: Each song will be given a number on the audio cassette. As each song is played, write the number of the song as you hear it in the space to the left of the song. In the space to the right of the song, write the letter of the war with which the song is identified.

A. Revolutionary War
B. War of 1812
C. Civil War

	SONGS	WARS
(6)	1. Bonnie Blue Flag	(C)
(4)	2. Liberty Song	(A)
(9)	3. Star-Spangled Banner	(B)
(3)	4. Johnny Has Gone for a Soldier	(A)
(10)	5. Battle Hymn of the Republic	(C)
(11)	6. Riflemen of Bennington	(A)
(8)	7. Tramp! Tramp! Tramp!	(C)
(7)	8. Chester	(A)
(12)	9. When Johnny Comes Marching Home	(C)
(1)	10. Hail, Columbia	(A)
(2)	11. Dixie	(C)
(5)	12. Yankee Doodle	(A)

Key for Pre/post Test - Part 2

Directions: Each song will be given a number on the audio cassette. As each song is played, write the number of the song as you hear it in the space to the left of the song. In the space to the right of the song, write the letter of the type of song that you think it may be.

SONGS		TYPES
(17)13. Turkey in the Straw	(L)	A. Colonial spinning
(26)14. The Oxen Song	(F)	B. Railroad
(14)15. O Susanna	(C)	C. Wagon train
(13)16. Erie Canal	(J)	D. River shantey
(22)17. Dogie Song	(N)	E. Southern colonial
(28)18. Sweet Betsy from Pike	(G)	F. (New Eng.) lumbering
(27)19. Sarasponda	(A)	G. Gold Rush
(16)20. Pick a Bale 'o Cotton	(R)	H. Pioneer religious
(15)21. Amazing Grace	(H)	I. Colonial psalm
(24)22. Lolly Too Dum	(E)	J. Canal
(19)23. Go Down, Moses	(P)	K. Pioneer lullaby
(23)24. Weevily Wheat	(O)	L. Pioneer dance
(21)25. Old Hundredth	(I)	M. Whaling
(25)26. Hush Little Baby	(K)	N. Cowboy
(18)27. Boston, Come-all Ye	(M)	O. Colonial dance
(29)28. Shenandoah	(D)	P. Underground Railroad
(30)29. Froggie Went A-Courtin'	(Q)	Q. Colonial children's
(20)30. Drill Ye Tarriers, Drill	(B)	R. Slave work

APPENDIX D

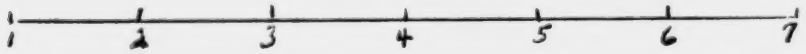
Pre/Post Attitudinal Appreciation Survey

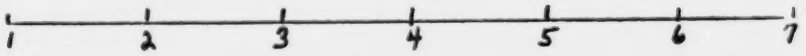
APPENDIX D

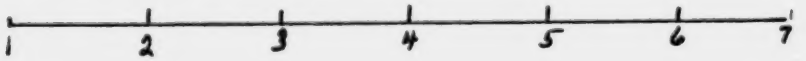
Pre/post Attitudinal Appreciation Survey

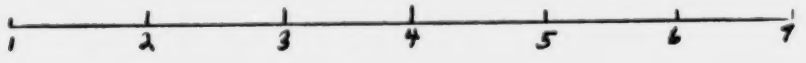
Directions: As you listen to each song, indicate your opinion of the song. Mark only one number for each selection. (Keyes, 1983)

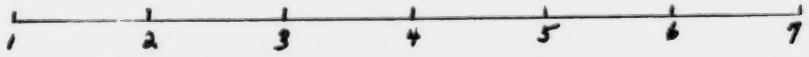
1 Dislike a lot
2 Dislike
3 Dislike a little
4 No opinion
5 Like a little
6 Like
7 Like a lot

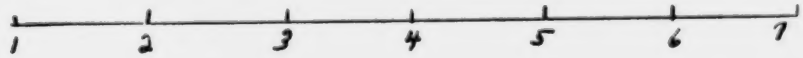
1. 

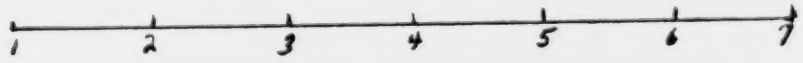
2. 

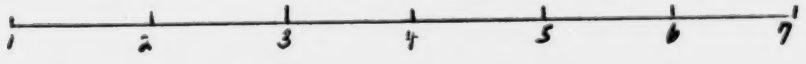
3. 

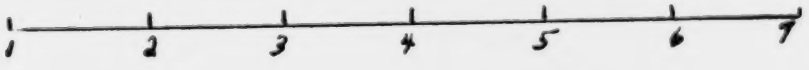
4. 

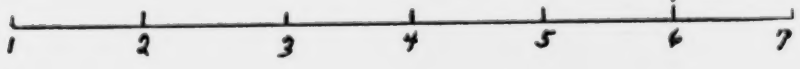
5. 

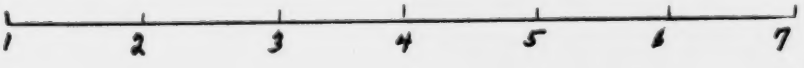
6. 

7. 

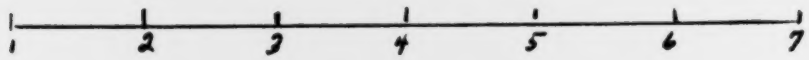
8. 

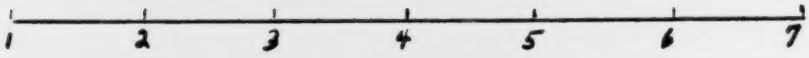
9 

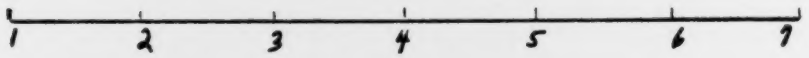
10. 

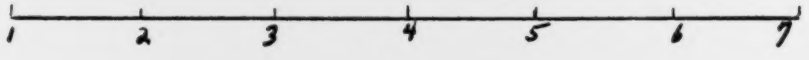
11. 

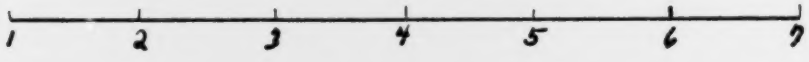
Pre/post Attitudinal Appreciation Survey
Page 2

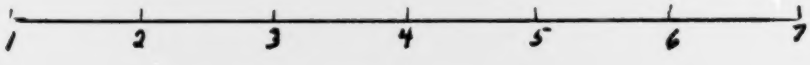
12. 

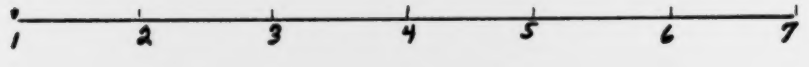
13. 

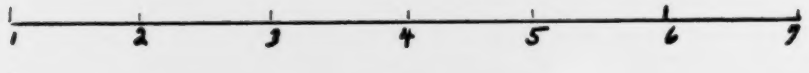
14. 

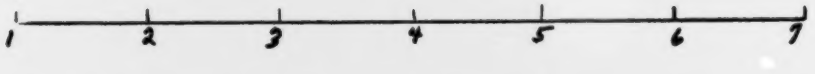
15. 

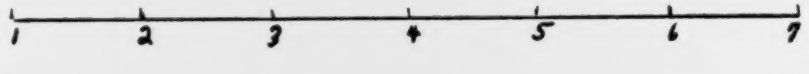
16. 

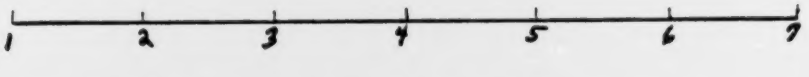
17. 

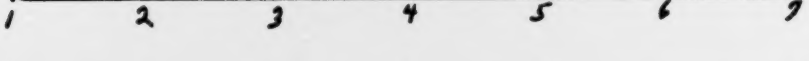
18. 

19. 

20. 

21. 

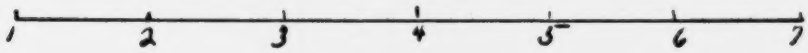
22. 

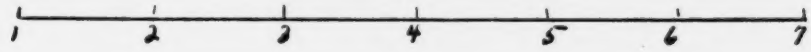
23. 

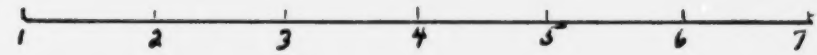
24.

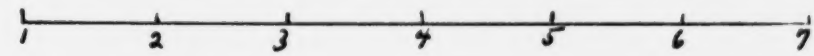
25.

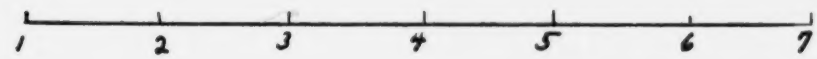
Pre/post Attitudinal Appreciation Survey
Page 3

26. 

27. 

28. 

29. 

30. 

APPENDIX E

Historical Subjects and Related Songs

APPENDIX E

Historical Subjects and Related Songs

Week	Subjects	Songs	Method
1	Pretests	All 30 songs	Audio Cassette Record scores.
	Colonial Period Work	Boston, Come-All Ye	Keyboard
		The Oxen Song	Autoharp
		Pick a Bale of Cotton	Record
		Sarasponda	Autoharp
2	Colonial Period (cont.)		
	Home Life	Lolly Too Dum	Record
	Religion	Old Hundredth	Record
	Recreation	Weevily Wheat	Keyboard
		Froggie Went A-Courtin'	Autoharp
	Education		
	Trouble with France		
	Struggling with England		
3	Constitutional Congress	Liberty Song	Record
	Declaration of Independence		
	Minutemen		
	Revere/Dawes Ride		
	Revolutionary War		
	Lexington/ Concord	Johnny Has Gone for a Soldier	Autoharp
	Bennington	Rifle Men of Bennington	Record
4	Revolutionary War (cont.)		

Week	Subjects	Songs	Method
	Saratoga	Chester	Record
	Valley Forge		
	War in South and West		
	War at Sea		
	Yorktown	Yankee Doodle	Keyboard
	Constitutional Convention		
	Election of President	Hail, Columbia	Record
	Constitution		
5	Louisiana Purchase		
	War of 1812		
	Fort McHenry	The Star-Spangled Banner	Keyboard
	Routes West		
	Canals	The Erie Canal	Keyboard
	Railroads	Drill Ye Tarriers, Drill	Record
	Rivers	Shenandoah	Keyboard
6	Going West		
	Pioneers		
	Family life	Hush Little Baby	Autoharp
	Wagon trains	O Susanna	Autoharp
	Religion	Amazing Grace	Keyboard
	Entertainment	Turkey in the Straw	Keyboard
	Cowboys	Whoopee-Ti-Yi-Yo	Record
	Winning the Southwest		
	The Alamo		
	Mexican War		
7	Gold Rush	Sweet Betsy from Pike	Autoharp
	Internal Unrest		
	States' rights	Dixie	Keyboard
	Underground Railroad	Go Down, Moses	Autoharp
	Lincoln's election		
8	Civil War		

Week	Subjects	Songs	Method
	The Union The Confederacy Battles Fort Sumpter Richmond Shiloh	The Battle Hymn of the Republic	Record
	Bull Run Gettysburg	Tramp, Tramp, Tramp	Record
	Vicksburg Chickamauga Chattanooga	Bonnie Blue Flag	Keyboard
	Battles (cont.) Antietam	When Johnny Comes Marching Home	Autoharp
	Sherman's March Appomattox		
	Posttests	All songs	Audio cassette Record scores.
10	Final preparation of original songs		Student groups Publication of songs
	Publication of of original songs		Student groups

APPENDIX F

Order of Songs on Audio Cassette

APPENDIX F

Order of Songs on Audio Cassette

Part 1

1. Hail, Columbia
2. Dixie
3. Johnny Has Gone for a Soldier
4. The Liberty Song
5. Yankee Doodle
6. The Bonnie Blue Flag
7. Chester
8. Tramp! Tramp! Tramp!
9. The Star-Spangled Banner
10. The Battle Hymn of the Republic
11. Riflemen of Bennington
12. When Johnny Comes Marching Home

Part 2

13. Erie Canal
14. O Susanna
15. Amazing Grace
16. Pick a Bale o' Cotton
17. Turkey in the Straw
18. The Boston Come-All-Ye
19. Go Down, Moses
20. Drill, Ye Tarriers
21. Old Hundredth
22. Whoopee-Ti-Yi-Yo
23. Weevily Wheat
24. Lolly Toodum
25. Hush, Little Baby
26. The Oxen Song
27. Sarasponda
28. Sweet Betsy from Pike
29. Shenandoah
30. Froggie Went a-Courtin'

APPENDIX G

Name That Tune

APPENDIX G

Name That Tune

Directions for instructor: List the following songs on the board: 1. "Drill Ye Tarriers, Drill" 2. "Shenandoah" 3. "Pick a Bale o' Cotton" 4. "Froggie Went a-courtin'" 5. "Chester" 6. "The Oxen Song" 7. "The Star-Spangled Banner" 8. "Old Hundredth" 9. "Sarasponda" 10. "Weevily Wheat" 11. "Lolly Too Dum" 12. "Yankee Doodle" 13. "Johnny Has Gone for a Soldier" 14. "Erie Canal" 15. "The Boston Come-All-Ye" 16. "Hail Columbia" 17. "The Liberty Song".

Oral directions to students by instructor: Number your paper from 1 to 17. On the board I have listed 17 songs. As I describe each song, write the title of the song next to the number of the description.

1. First great transportation link between the East and West
2. Ballad about courageous men of Irish, French-Canadian, and Yankee background who carried out logging operations in the American colonies
3. Party-game in the form of a reel
4. Ballad that was a favorite of early American children
5. Early American spinning song
6. A whaling ballad
7. Negro work song
8. Revolutionary song that expresses a young American girl's sad thoughts of her lover in the war
9. First patriotic American song
10. "The President's March"
11. America's first war song
12. Psalm tune brought over by the Pilgrims
13. Satirical song about girls in the Southern Colonies
14. Favorite song of American troops as they marched into battle against the Red Coats
15. Work song sung by railroad men
16. River shantey that probably originated from the Missouri River area
17. Song written during the British naval bombardment of Fort McHenry during War of 1812

APPENDIX H

Key for Name That Tune

APPENDIX H

Key for Name That Tune

1. Erie Canal
2. The Oxen Song
3. Weevily Wheat
4. Froggie Wert a-Courtin'
5. Sarasponda
6. Boston Come-All-Ye
7. Pick a Bale o' Cotton
8. Johnny Has Gone for a Soldier
9. The Liberty Song
10. Hail Columbia
11. Chester
12. Old Hundredth
13. Lolly Too Dum
14. Yankee Doodle
15. Drill Ye Tarriors, Drill
16. Shenandoah
17. The Star-Spangled Banner

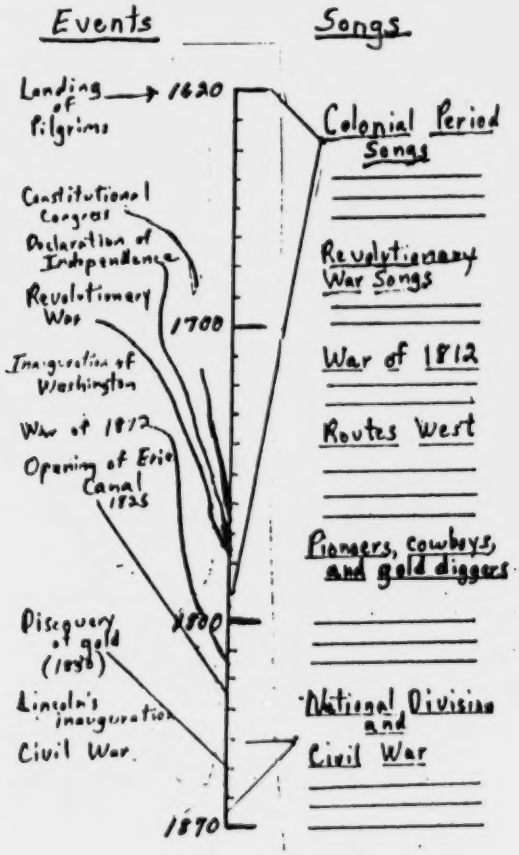
APPENDIX I

Musical Timeline

APPENDIX I

Musical Timeline

Directions for instructor: Read the following songs orally in numerical order, as students follow directions for Musical Timeline: 1. "O Susanna" 2. "Saratsponda" 3. "Hail, Columbia" 4. "Amazing Grace" 5. "Battle Hymn of the Republic" 6. "The Liberty Song" 7. "The Boston Come-All-Ye" 8. "Drill, Ye Tarriers, Drill" 9. "Shenandoah" 10. "Chester" 11. "Weevily Wheat" 12. "The Star-Spangled Banner" 13. Whoopee-Ti-Yi Yo" 14. "Turkey in the Straw" 15 "Erie Canal" 16. "Lolly Too Dum" 17. "Yankee Doodle" 18. "Johnny Has Gone for a Soldier" 19. "Dixie" 20. "Sweet Betsy from Pike"



APPENDIX J

Key for Musical Timeline

APPENDIX J

Key for Musical Timeline

Colonial Period Songs
2, 7, 11, 16, 18

Revolutionary War Songs
3, 6, 10, 17

War of 1812
12

Routes West
8, 9, 15

Pioneers, cowboys, and gold diggers
1, 4, 13, 14, 20

National division and Civil War
5, 19

APPENDIX K

Writing Original Songs

APPENDIX K

Writing Your Own Songs

Directions: Now is your chance to write your own songs. Think of some of the periods, events, and lifestyles that we have mentioned in class. Please check off each item as you complete it.

_____A. First, choose a specific period of time from the Colonial Period to the Civil War or from modern times. Write your time period here. _____

_____B. Second, choose an event, lifestyle, historical character, or social concern during this period on which you would like to find more information. Write your choice here. _____

_____C. Third, find out some information on your choices. Write several different interesting facts. Try to find facts that reflect life and establish a feeling for the historical or modern time and place.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

(Use another sheet of paper if you want to record more information.)

_____D. Think of some words that relate to your topic.

1. Descriptive words (adjectives)
   _____
   _____
   _____
2. Other nouns
   _____
   _____
3. Action words (verbs)
   _____
   _____
   _____

_____E. Write a quatrain (four-line poem) on your topic. You may want to use some of the words you have collected above. Use any one of four different rhyme patterns (AABB, ABAB, ABBA, or ABCB). Each group

of four lines is called a stanza.

_____
_____
_____
_____

_____F. Read your poem aloud to someone else. Does the poem flow smoothly? _____ If it does not, you may want to change the position of words or substitute other words

_____G. Read again. Do the lines have a similar rhythm pattern or the same number of syllables? _____ If not, you may want to substitute words. (Remember that the thesaurus may help you).

_____H. Now read again and stress the accented words. Place accent marks on words where the beat falls. Make sure that each line has the same number of syllables.

_____I. Try to find a tune or create an original one to go with the rhythm of the words.

_____J. You may want to record your song on the audio cassette at this time. Do the words and music go together? _____ If not, you may want to make some revisions and record again.

_____K. Now you are ready to put your tune on music paper. There are several ways you may do this. Decide which way is best for you. We will put all the songs in a class songbook and make a copy for each of you.

1. Take your song to a music person to transcribe it onto music paper.
2. Use the electric piano to pick out the notes from the audio cassette and start to write the notes on paper.
3. Try to accompany your tune by playing some chords on the autoharp.

_____L. Decide on how you want to present your song. Here are some suggestions.

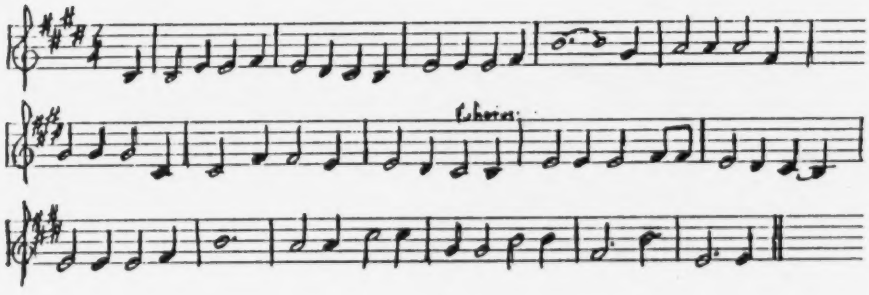
1. Accompany yourself on the keyboard or autoharp.
2. Accompany a group on the keyboard or autoharp.
3. Play the tune on the electric piano.
4. Make an audio cassette of you or a group singing or playing the tune.

APPENDIX L

Background of Songs

APPENDIX L-1

Boston Come-All-Ye

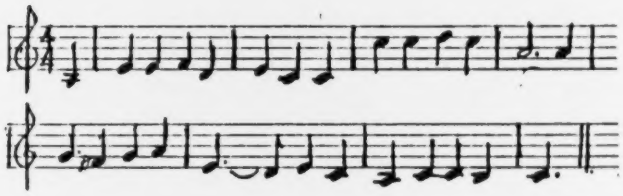


"Boston, Come-all Ye" (Lomax, 1964) is a whaling ballad that as set to an old English air. The words gave a deckhand's view of life on a New England whaler.

1. 'Tis advertised in Boston, New York,
   and Buffalo,
   Five hundred brave Americans a-whaling
   for to go,
   Chorus:
   Singing, blow ye winds in the mo-orning,
   Blow ye winds, hi-ho,
   Heave away your running gear
   And blow, blow, blow.
2. They tell you of the clipper ships,
   a-going in and out,
   They say you'll take five hundred sperm
   before you're six months out,
   Chorus:
3. It's now we're out to sea, my boys, the
   winds begin to blow,
   One half the watch is sick on deck, the
   other half below.
   Chorus:

APPENDIX L-2

The Oxen Song

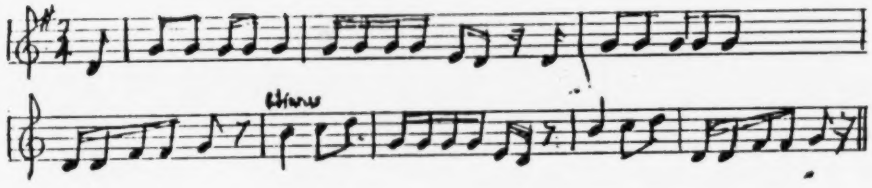


"The Oxen Song" (Boni, 1952) is a ballad about the courageous men of Irish, French-Canadian, and Yankee background, who carried out logging operations in the American colonies as early as the 17th century in New England. Horses and oxen were used in the logging operations.

1. Come all you bold ox teamsters, Wherever
   you may be,
   I hope you;ll pay attention and listen
   unto me.
2. It's of a bold ox teamster, His name
   I'll tell to you,
   His name was Johnny Carpenter ,
   He pulled the oxen through.
3. Says Carpenter unto Flemmons,
   "I'll show them how to haul spruce,
   For my oxen in the snow, you see,
   Are equal to bull moose!"
4. He tried to keep his oxen fat,
   But found it was no use;
   For all that's left is skin and bones,
   And all the horns are loose.

APPENDIX L-3

Pick a Bale o' Cotton

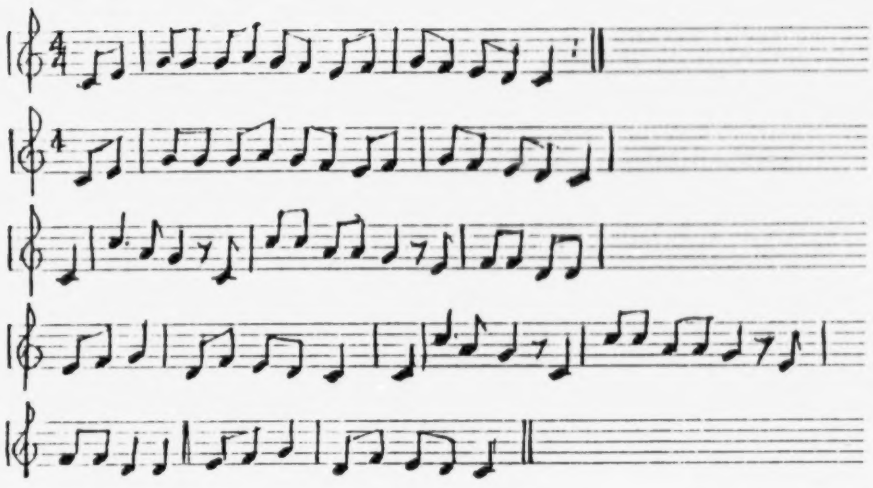


"Pick a Bale 'o Cotton" (Lomax, 1964) is a song that was a Negro work song. In the early days, cotton was picked by hand. The workers would walk between the rows of cotton and turn from side to side to pick two rows at a time. A bale of cotton was 1500 lb. No one ever could pick more than five or six hundred pounds between sunup and sundown.

1. Oh, jump down, turn around, pick a bale o' cotton,
   Oh, jump down, turn around, pick a bale a day.
   Chorus:
   Oh, Mandy, pick a bale o' cotton,
   Oh, Mandy,pick a bale a day.
2. Oh, me and my partner can pick a bale o' cotton,
   Oh, me and my partner can pick a bale a day!
   Chorus:
3. Oh, me and my wife can pick a bale o' cotton,
   Oh, me and my wife can pick a bale a day!
   Chorus:
4. I b'lieve to my soul I can pick a bale o' cotton,
   I b'lieve to my soul I can pick a bale a day!
   Chorus:

APPENDIX L-4

Sarasponda



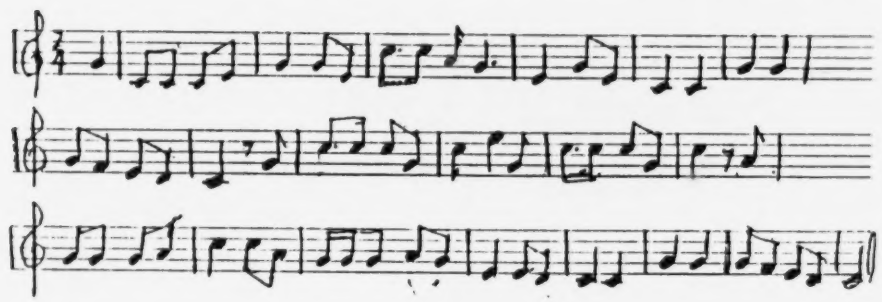
"Sarasponda" (Youngberg, 1965) is an early American spinning song that might have been sung in New Amsterdam (Manhattan Island) by the early Dutch settlers. It reflects the creation of one of the early colonial crafts.

Sarasponda, Sarasponda, Sarasponda,
Ret-set-set!
Sarasponda, Sarasponda, Sarasponda,
Ret-set-set!
Ah-do-ray-oh! Ah-do ray boom day-oh!
Ah-do-ray boom-day-ret-set-set!
Aw-say paw-say-oh!

One group sings boom-da, boom-da on the beginning pitch, while the rest of the group sings the above sounds.

APPENDIX L-5

Lolly Too Dum



"Lolly Too Dum" (Lomax, 1964) is a satirical song about girls in the southern colonies. Marriage came at an early age, as women wer scarce in the colonies. Some married as early as thirteen. At twenty-five, a woman was considered to be a hopeless old maid.

1. As I went out one morning' to breathe
   the pleasant air,
   Lolly-too-dum, too-dum, lolly-too--day.
   As I went out one mornin' to breathe
   the pleasant air,
   I overheard a mother scoldin' her
   daughter fair,
   Lolly-too-dum, too-dum,
   lolly-too-dum-day.
2. 'You better go wash them dishes and
   hush that flatterin' tongue, (etc.)
   You know that you want to get married
   and that you air too young. (etc.)

APPENDIX L-6

Old Hundredth

The "Old Hundredth" (Agay, 1975) is a Psalm tune brought over by the Pilgrims on the Mayflower. It was sung in some churches in ew England as a hymn of praise and thanksgiving.

1. All people that on earth do dwell,
   Sing to the Lord with cheerful voice;
   Him serve with fear, His praise
     forth tell;
   Come ye before Him and rejoice.
2. Praise God, from whom all blessings
     flow;
   Praise Him all creatures here below;
   Praise Him above, ye heav'nly host;
   Praise Father, Son and Holy Ghost.

APPENDIX L-7

Weevily Wheat

"Weavily Wheat" (Chase, 1972) is a singing game in the form of a reel that was played by children as part of their recreation in the colonial times. There were such games in the middle and southern colonies.

1. Charlie's neat and Charlie's sweet,
   Charlie is a dandy;
   Charlie is a nice young man,
   He feeds the girls on candy.
   Refrain:
   Rise you up in the morning,
   All together early;
   You need not feel at
   all afraid,
   Indeed I love you dearly.
2. Charlie is a brave young man,
   Charlie is a soldier,
   Sword and pistol by his side,
   His musket on his shoulder.

APPENDIX L-8

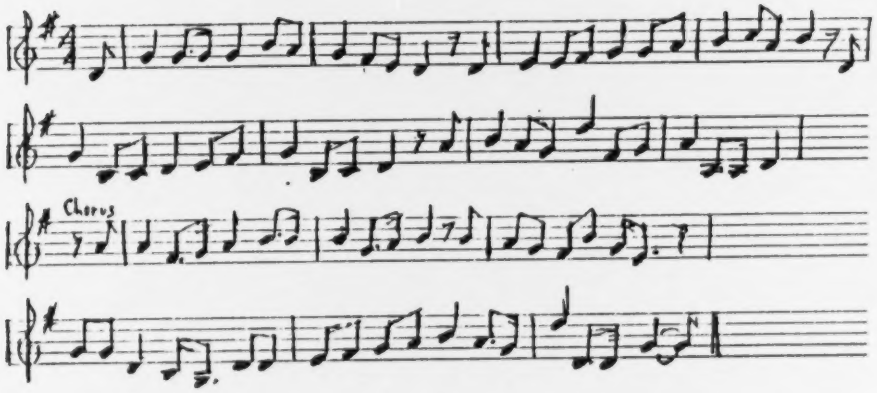
Froggie Went a-Courtin'

"Froggie Went A-Courtin'" (Lomax, 1964) is a British ballad that was a favorite of early American children. There are many other verses to the song. You even can add some of your own.

1. Oh, Froggie went a-courtin' and he did ride,
   Uh-huh, uh-huh.
   Froggie went a courtin' and he did ride,
   a sword and pistol by his side,
   Uh-huh, uh-huh.
2. He rode up to Miss Mousie's door,
   Uh-huh, uh-huh.
   He rode up to Miss Mousie's door,
   Where he had often been before.
   Uh-huh, uh-huh.
3. He took Miss Mousie on his knee,
   Uh-huh, uh-huh,
   He took Miss Mousie on his knee,
   And said, "Miss Mouse, will you marry me?"
   Uh-huh, uh-huh.

APPENDIX L-9

The Liberty Song

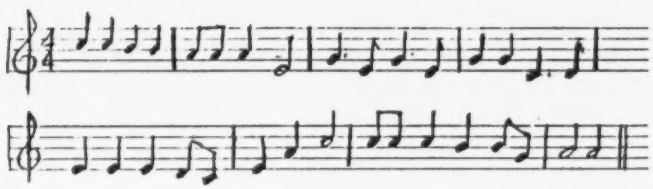


The words of "The Liberty Song" (Agay, 1975) were written by John Dickinson, a Delaware lawyer and member of the First Continental Congress. The melody was an English air, "Hearts of Oak," by William Boyce. It expressed the spirit of the colonies as they banded together against England prior to the Revolutionary War.

Come join hand in hand brave
  Americans all,
And rouse your bold hearts at
  fair Liberty's call;
No tyrannous acts shall suppress
  your just claim,
Or stain with dishonour America's name.
Chorus:
In Freedom we're born and in Freedom
  we'll live,
Our purses are ready. Steady, friends,
  steady,
Not as slaves, but as Freemen our money
 fc we'll give.

APPENDIX L-10

Johnny Has Gone for a Soldier

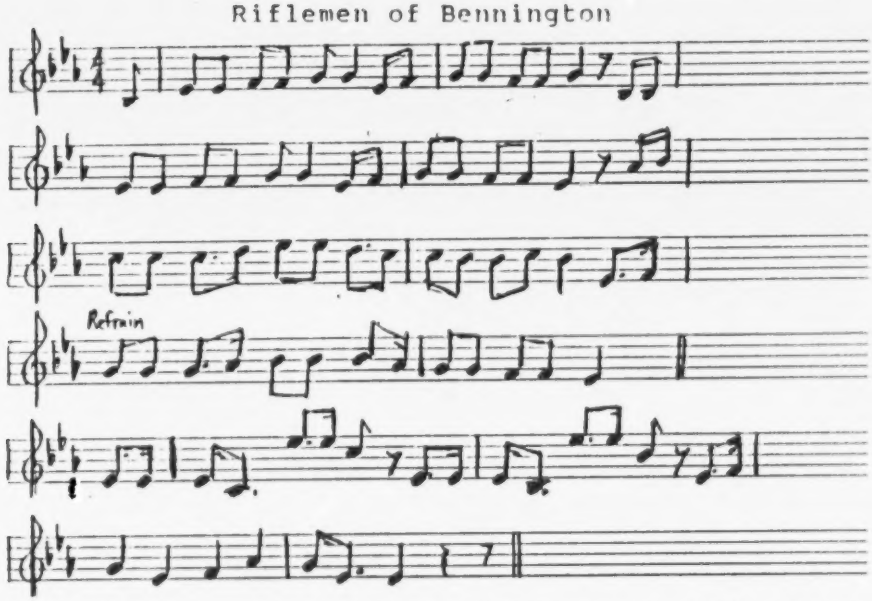


"Johnny Has Gone for a Soldier" (Youngberg, 1965) is a song of the American Revolution. This song may have been sung by a young girl, as she sat spinning.

1. There I sat on Buttermilk Hill,
   Who could blame me cry my fill;
   And ev'ry tear would turn a mill;
   Johnny has gone for a soldier.
2. Me oh my, I loved him so,
   Broke my heart to see him go,
   And only time will heal my woe;
   Johnny has gone for a soldier.
3. I'll sell my flax, I'll sell my wheel,
   Buy my love a sword of steel
   So it in battle he may wield;
   Johnny has gone for a soldier.

APPENDIX L-11

Riflemen of Bennington



"Riflemen of Bennington" (Youngberg, 1965) is a song of the American Revolution. During this war, the colonists who lived near Bennington, Vermont, celebrated a victory over the Redcoats on Aug. 16, 1977.

Why come ye hither, Redcoats, your mind
what madness fills?
In our valleys there is danger, and there's
danger on our hills!
Oh, hear ye not the singing of the bugle,
wild and free?
Full soon you'll know the ringing of the
rifle from the tree.
Chorus:
For the rifle, For the rifle,
in our hands, will prove no trifle.

APPENDIX L-12

Chester

"Chester" (Agay, 1975) was written by one of America's first composers, William Billings. It became a favorite song of the soldiers who fought in the Revolutionary War. Sometimes, it was sung around the campfire. It was published in "The Singing Master's Assistant," one of the first music books produced in the United States.

Let tyrants shake their iron rod
And slav'ry clank her galling chains;
We fear them not, We trust in God,
New England's God forever reigns.

APPENDIX L-13

Yankee Doodle

"Yankee Doodle" (Agay, 1975) is the first of all American hit-songs. It was the favorite song of the American troops as they marched into battle against the Redcoats. The Continental band played the song when the British surrendered at Yorktown in 1781. Its origin is not sure; however, the British sang it to poke fun of the American backwoodsmen who were helping them fight the French and Indians in the 1760's. Probably the Americans with their coon-skin caps looked strange to the British. "Yankee" was a word meaning "silly" or do-nothing." The Americans, sang, marched, and whistled to the tune, despite the laughter of the British soldiers.

1. Father and I went down to camp,
   Along with Captain Goodin',
   And there we saw the men and boys,
   As thick as hasty puddin'.
   Chorus:
   Yankee Doodle keep it up,
   Yankee Doodle Dandy,
   Mind the music and the step,
   And with the girls be handy.
2. And there we saw a thousand men,
   As rich as Squire David;
   And what they wasted ev'ry day,
   I wish it could be saved.
   Chorus:

APPENDIX L-14

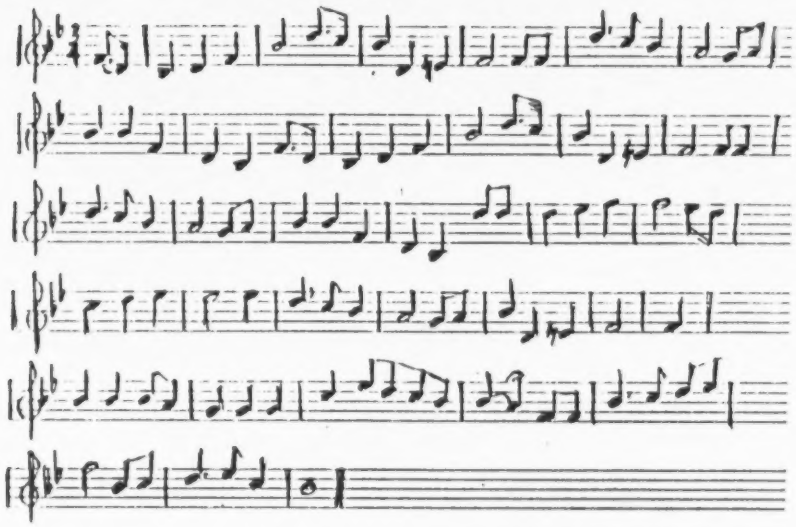
Hail Columbia

"Hail, Columbia" (Agay, 1975) is a patriotic song that was written in honor of George Washington. Originally it was written by Philip Phile as an instrumental piece, called "The President's March," honoring George Washington.

Hail, Columbia, happy land,
Hail, ye heroes, heav'n-born band,
Who fought and bled in Freedom's cause,
Who fought and bled in Freedom's cause,
And when the storm of war was gone,
Enjoy'd the peace your valor won.
Let independence be our boast,
Ever mindful what it cost, Ever mindful
what it cost,
Ever grateful for the prize, Let its altar
reach the skies.
Chorus:
Firm, united let us be,
Ral'ying ' round our liberty,
As a band of brothers join'd,
Peace and safety we shall find.

APPENDIX L-15

The Star-Spangled Banner

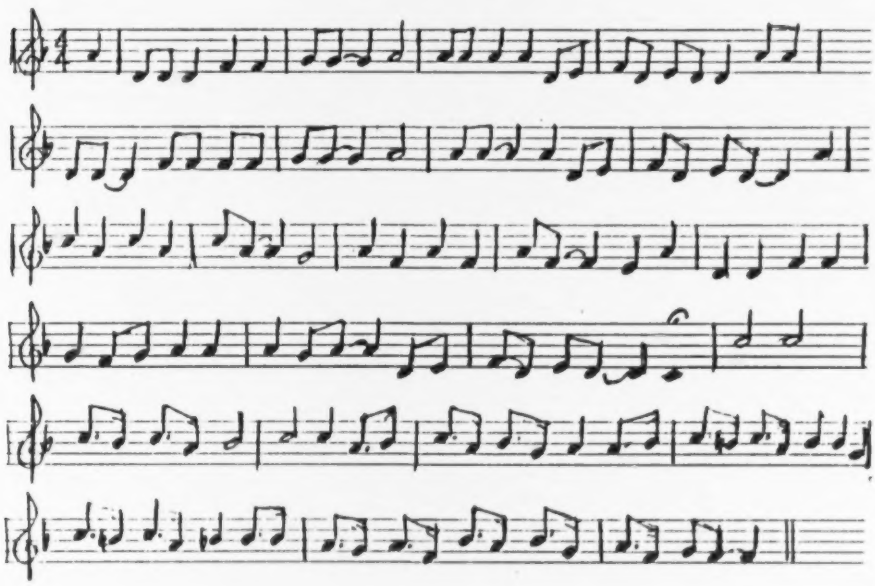


The words of the "The Star-Spangled Banner" (Agay,1975) were written by Francis Scott Key, a young Baltimore lawyer, during the British naval bombardment of Fort McHenry, during the War of 1812. Key was on board one of the enemy ships to obtain the release of William Beanes, a physician friend who was a prisoner of the British for interfering with their troops. In the morning when the shelling had stopped, Key was happy to see "that the flag was still there."

Oh, say, can you see, by the dawn's
early light,
What so proudly we hail'd at the twilight's
last gleaming?
Whose broad stripes and bright stars, thro'
the perilous fight,
O'er the ramparts we watch'd were so
gallantly streaming?
And the rockets' red glare, the bombs
bursting in air,
Gave proof thro' the night that our flag
was still there.
Oh, say, does that Star-Spangled Banner
yet wave
O'er the land of the free and the home of
the brave?

APPENDIX L-16

Erie Canal



"The Erie Canal" (Agay, 1975) is a song about the "famous ditch" that opened in 1825. Horses and mules drove the barges on which "canawlers" sang songs day and night to keep up the workers' spirits during the 425-mile stretch of water that connected the Great Lakes with the Atlantic Ocean.

I got a mule, her name is Sal,
Fifteen miles on the Erie Canal!
She's a good old worker and a good old pal,
Fifteen miles on the Erie Canal!
We've hauled some barges in our day,
Filled with lumber, coal, and hay,
And we know ev'ry inch of the way
From Albany to Buffalo.
Chorus:
Low bridge, ev'rybody down,
Low bridge,'cause we're coming to a town;
And you'll always know your neighbor,
You'll always know your pal,
If you ever navigated on the Erie Canal.

APPENDIX L-17

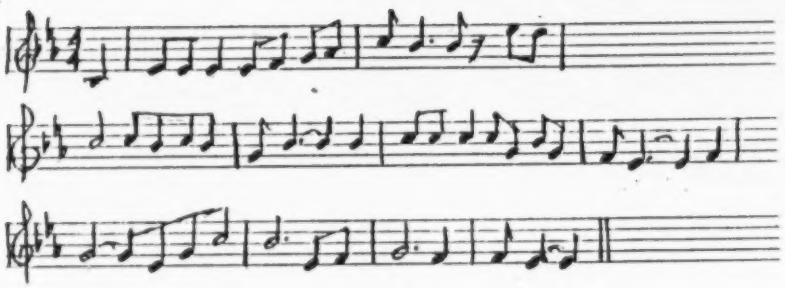
Drill, Ye Tarriers

"Drill Ye Tarriers, Drill" (Youngberg, 1965) is a worksong that was sung by the railroad men as they built the railways to the West. Many of the workmen were Irishmen, who always like to sing.

Ev'ry morning at seven o'clock
There's twenty tarriers a-working at
the rock,
And the boss comes along and he says,
"Keep still, and come down heavy on the
cast iron drill."
Chorus:
So drill, ye tarriers, drill,
And drill, ye tarriers, drill!
Oh, it's work all day for sugar in your
tay,
Down beyond the railway,
And drill, ye tarriers, drill!

APPENDIX L-18

Shenandoah



"Shenendoah" (Agay, 1975) is a river shantey that probably originated from the Missouri River area, where the fur-laden boats of the voyageurs moved along the rolling river.

1. Oh, Shenandoah, I long to hear you
   Away, you rolling river!
   Oh, Shenandoah, I long to hear you,
   Away, I'm bound away,
   Cross the wide Missouri.
2. I long to see your smiling valley,
   Away, you rolling river.
   I long to see your smiling valley,
   Away, I'm bound away, 'Cross the
   wide Missouri.

APPENDIX L-19

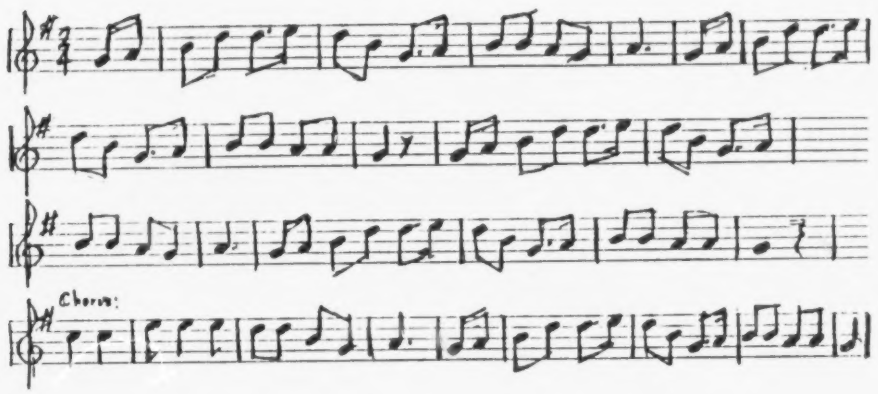
Hush, Little Baby

"Hush Little Baby" (Lomax, 1964) is a lullaby that comes from the pioneer days. Mothers sang their babies to sleep with this tune.

1. Hush, little baby, don't say a word,
   Mama's gonna buy you a mockin'bird.
2. If that mockin'bird don't sing,
   Mama's gonna buy you a diamond ring.
3. If that diamond ring turns brass,
   Mama's gonna buy you a lookin' glass.
4. If that lookin'glass gets broke,
   Mama's gonna buy you a billy-goat.

APPENDIX L-20

O Susanna

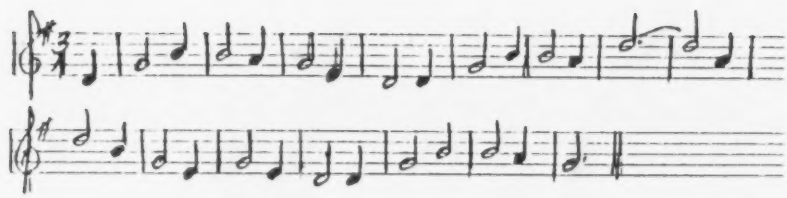


"O Susanna," (Agay, 1975) whose words and music by Stephen Foster, was sung by the pioneers as they journeyed by covered wagon to new homes and challenges. The song helped to break the monotomy of the long trip. It also was a favorite of the forty-niners as they went west for gold.

I came from Alabama with my banjo on
my knee,
I'm going to Louisiana, my true love
for to see;
It rained all night the day I left,
The weather it was dry;
The sun so hot I froze to death;
Susanna, don't you cry.
Chorus:
Oh, Susanna, Oh, don't you cry for me,
I've come from Alabama with my banjo on
my knee.

APPENDIX L-21

Amazing Grace

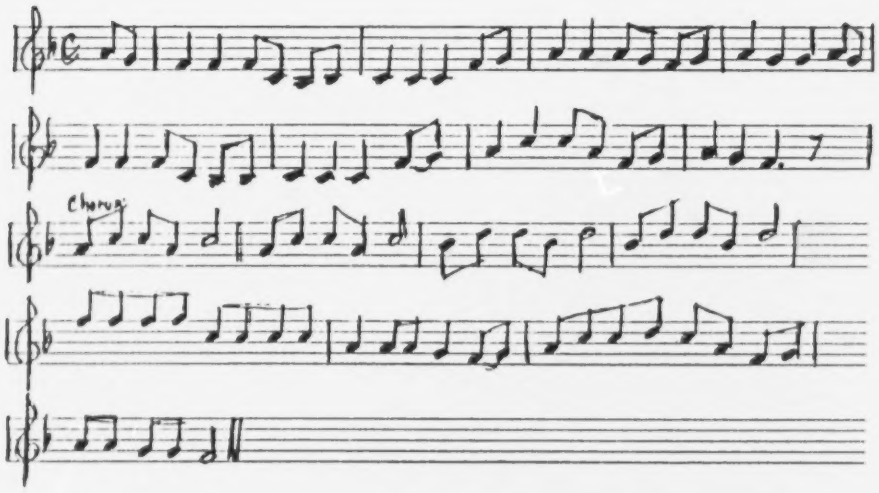


"Amazing Grace" (Agay, 1975) is a religious song going back to camp meeting days. The tune is early American and the words are by John Newton, a British navy deserter and former slave ship captain. It was sung by the pioneers during their religious moments.

Amazing grace, how sweet the sound,
That saved a wretch like me;
I once was lost but now I'm found,
Was blind, but now I see.

APPENDIX L-22

Turkey in the Straw



"Turkey in the Straw " (Agay, 1975) is a square- dance tune to which the pioneers sang and danced. It went with the them as they crossed the prairies into the West.

As I was goin' down the road,
with a tired team and a heavy load,
I cracked my whip and the leader sprung,
I says day-hay to the wagon tongue.
Chorus:
Turkey in the straw, turkey in the hay,
Turkey in the straw, turkey in the hay,
Roll 'em up and twist 'em up a high
tuckahaw,
And hit 'em up a tune called Turkey
in the Straw.

APPENDIX L-23

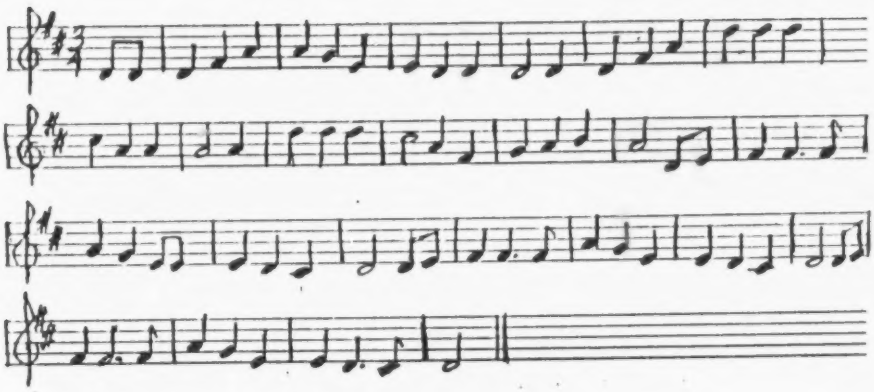
Whoopee-Ti-Yi-Yo

"Dogie Song" (Youngberg, 1965) is a cowboy work song. In the settling of the West, the cowpuncher sang as he prodded along the cattle, especially the little dogies which lagged behind. The cowboys also sang to quiet the cattle at night.

As I was a walking one morning for
pleasure,
I spied a cowpuncher a riding a long;
His hat was thrown back and his spurs
were a jingling,
And as he approached he was singing
this song:
Chorus:
Whoopee-ti-yi-yo, git along, little
dogies,
It's your misfortune and none of my own,
Whoopee-ti-yi-yo, git along, little
dogies,
You know that Wyoming will be your
new home.

APPENDIX L-24

Sweet Betsy from Pike

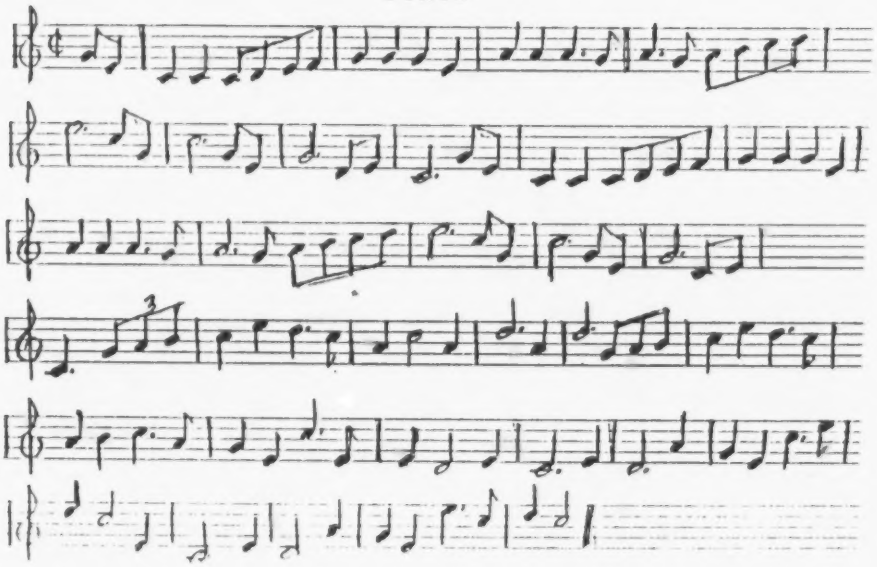


"Sweet Betsy from Pike" ((Lomax, 1964) is a gold-rush ballad that tells the story of a covered wagon trip to California in 1849. Betsy and Ike, her lover, traveled from Pike County, Missouri, to California

Did you ever hear tell of sweet Betsy
from Pike,
Who cross'd the wide prairies with her
lover, Ike?
with two yoke of cattle and one spotted
hog,
A tall Shanghai rooster and an old
yaller dog.
Chorus:
Sing too-ra-li-oo-ra-li-oo-ra-li-aye,
Sing too-ra-li-oo-ra-li-oo-ra-li-aye.

APPENDIX L-25

Dixie

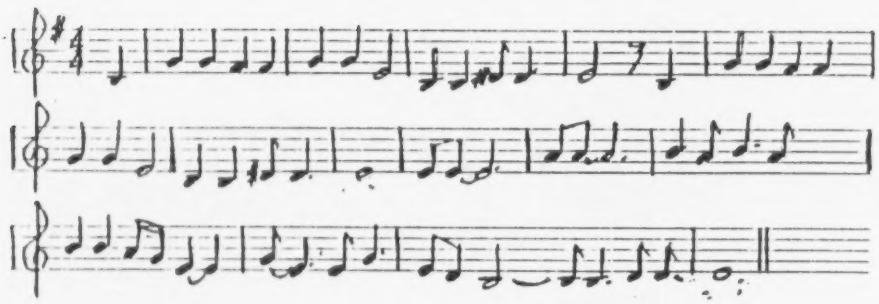


"Dixie" (Agay, 1975) is a song from the Civil War. It was the most popular war song of the Confederacy. It was written by Daniel Decatur Emmett, a northerner. The song was played at the inauguration of Jefferson Davis, the President of the Confederacy, and before Pickett's charge at Gettysburg. After the end of the war, Lincoln requested that the band play it at the first public function he attended.

I wish I was in the land of cotton,
old times there are not forgotten,
Look away! Look away! Look away!
  Dixie Land.
In Dixie Land where I was born in,
early on one frosty mornin',
Look away! Look away.! Looke away!
  Dixie Land.
Then I wish I was in Dixie, Hooray!
In Dixie Land, I'll take my stand
to live and die in Dixie.
Away, away, away down south in Dixie,
Away away away down south in Dixie!

APPENDIX L-26

Go Down, Moses



"Go Down, Moses" (Lomax, 1964) is a freedom spiritual of the Negroes. It referred to Harriet Tubman, an escaped slave, who returned to the South time and again to help her people escape over the underground railroad

1. When Israel was in Egypt land,
   Let my people go,
   Oppressed so hard theycould not stand,
   Let my people go,
   Chorus:
   Go down, Moses,
   Way down in Egypt land,
   Tell old Pharaoh
   To let my people go.
2. Your foes shall not before you stand,
   Let my people go,
   And you'll possess fair Canaan's land,
   Let my people go.
   Chorus:

APPENDIX L-27

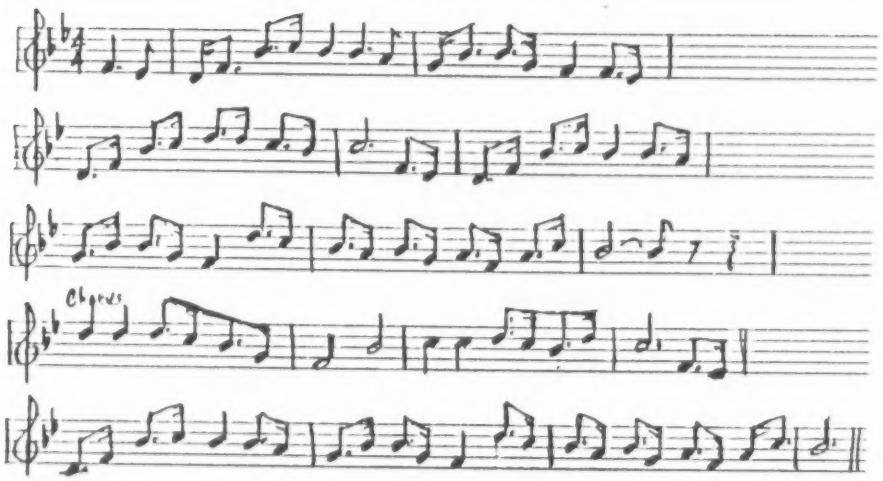
The Battle Hymn of the Republic

"The Battle Hymn of the Republic" (Agay, 1975) was the battle song of the North during the Civil War. Mrs. Julia Ward Howe wrote new words to an old tune by William Steffe, after she heard Union soldiers singing and marching to a tune with a chorus that had "Glory! Glory, Hallelujah!" The words had originally been about John Brown, an abolitionist who was hung for his beliefs. Lincoln is said to have been moved to tears, when he heard the song with the words that Mrs.Howe wrote.

Mine eyes have seen the glory of the coming
of the Lord;
He is trampling out the vintage where the
grapes of wrath are stored;
He hath loosed the fateful lightning of
this terrible swift sword;
His truth is marching on.
Chorus:
Glory, glory, hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on!

APPENDIX L-28

Tramp! Tramp! Tramp!



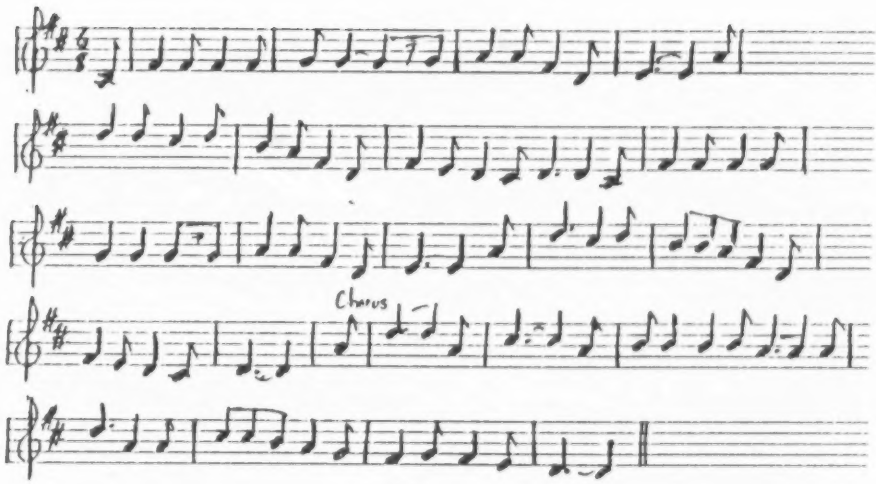
"Tramp! Tramp! Tramp!" (Agay, 1975) was another Union marching song during the Civil War. It was also popular with the Confederate soldiers with some word changes.

In my prison cell I sit, thinking Mother,
dear, of you,
And our bright and happy home so far away;
And the tears, they fill my eyes 'spite of all
that I can do,
Though I try to cheer my comrades and be gay.

Chorus:
Tramp! Tramp! Tramp! the boys are marching;
Cheer up, comrades, they will come.
And beneath the starry flag,
We shall breathe the air again,
Of the free land in our own beloved home.

APPENDIX L-29

Bonnie Blue Flag

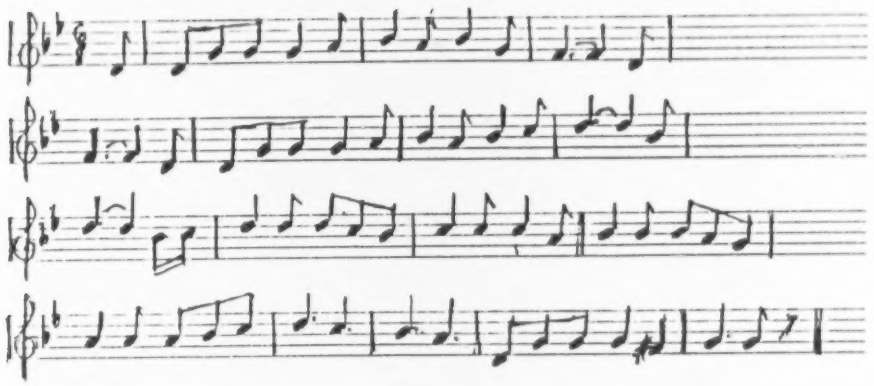


"The Bonnie Blue Flag" (Agay, 1975) was a popular song of the Confederacy. The flag that bears a single star refers to the flag of Texas, one of the states of the Confederacy. Harry McCarthy, in 1861 put the following words to an Irish melody.

We are a band of brothers and native to the soil,
Fighting for the property we gained by honest toil.
And when our rights were threatened, the cry rose near and far:
"Hurrah for the Bonnie Blue Flag that bears a single star!"
Chorus:
Hurrah! Hurrah! for Southern rights hurrah!
Hurrah for the Bonnie Blue Flag that bears a single star.

APPENDIX L-30

When Johnny Comes Marching Home



"When Johnny Comes Marching Home Again" (Agay, 1975) is a song that was written by Patrick Gilmore, the official bandmaster of the Union army, to welcome the Union soldiers back from the Civil War. A modern composer by the name of Roy Harris has written a symphony on the tune.

1. When Johnny comes marching home again,
   Hurrah, Hurrah!
   We'll give him a hearty welcome then,
   Hurrah, Hurrah!
   The men will cheer, and the boys will
   shout,
   The ladies they will all turn out,
   And we'll all feel gay,
   When Johnny comes marching home!
2. Get ready for the Jubilee,
   Hurrah! Hurrah!
   We'll give the hero three times three,
   Hurrah! Hurrah!
   The laurel wreath is ready now
   To place upon his loyal brow
   And we'll all feel gay
   When Johnny comes marching home.

APPENDIX M

List of Test Scores of Songs Identified

APPENDIX M

Chart of Test Scores of Songs Identified

Scores indicate the number of students identifying each song.

	Pretest	Posttest	Change
1. Bonnie Blue Flag	4	8	+4
2. Liberty Song	0	14	+14
3. Star Spangled Banner	16	18	+2
4. Johnny Has Gone for a Soldier	2	17	+15
5. Battle Hymn of the Republic	4	17	+13
6. Riflemen of Pennington	2	11	+9
7. Trampl Trampl Trampl	2	4	+2
8. Chester	2	9	+7
9. When Johnny Comes Marching Home	5	12	+7
10. Hail, Columbia	4	6	+2
11. Dixie	9	16	+7
12. Yankee Doodle	16	18	+2
13. Turkey in the Straw	15	18	+3
14. The Oxen Song	1	5	+4
15. O Susanna	11	18	+7
16. Erie Canal	2	18	+16
17. Dogie Song	1	8	+7
18. Sweet Betsy from Pike	0	10	+10
19. Sarasponda	2	18	+16
20. Pick a Bale 'o Cotton	3	18	+15
21. Amazing Grace	9	15	+6
22. Lolly Too Dum	0	15	+15
23. Go Down, Moses	5	13	+8
24. Weevily Wheat	1	11	+10
25. Old Hundredth	1	13	+12
26. Hush Little Baby	4	18	+14
27. Boston, Come-all Ye	1	14	+13
28. Shenandoah	0	17	+17
29. Froggie Went a-Courtin'	1	18	+17
30. Drill Ye Tarriers, Drill	3	16	+13
Total Points	126	413	+287

APPENDIX N

List of Test Scores of Songs Asssociated with

Specific Periods or Lifestyles

APPENDIX N

Chart of Test Scores of Songs Associated with Specific Periods or Lifestyles

Scores indicate the number of students associating songs with specific periods or lifestyles.

	Pretest	Posttest	Change
1. Bonnie Blue Flag	4	14	+10
2. Liberty Song	10	10	0
3. Star Spangled Banner	2	13	+11
4. Johnny Has Gone for a Soldier	3	11	+8
5. Battle Hymn of the Republic	6	14	+8
6. Riflemen of Bennington	6	7	+1
7. Tramp! Tramp! Tramp!	5	7	+2
8. Chester	4	13	+9
9. When Johnny Comes Marching Home	5	8	+3
10. Hail, Columbia	8	10	+2
11. Dixie	12	14	+2
12. Yankee Doodle	8	12	+4
13. Turkey in the Straw	4	4	0
14. The Oxen Song	2	7	+5
15. O Susanna	4	5	+1
16. Erie Canal	8	17	+9
17. Dogie Song	4	8	+4
18. Sweet Betsy from Pike	1	7	+6
19. Sarasponda	0	15	+15
20. Pick a Bale 'o Cotton	2	15	+13
21. Amazing Grace	9	14	+5
22. Lolly Too Dum	3	3	0
23. Go Down, Moses	7	14	+7
24. Weevily Wheat	0	7	+7
25. Old Hundredth	3	11	+8
26. Hush Little Baby	8	18	+10
27. Boston, Come-all Ye	1	13	+12
28. Shenandoah	2	12	+10
29. Froggie Went a-Courtin'	10	16	+6
30. Drill Ye Tarriers, Drill			
Total Points	141	335	194

APPENDIX O

Chart of Test Scores of Attitudinal

Appreciation Survey

APPENDIX O

Chart of Test Scores of Attitudinal Appreciation Survey

Scores indicate the number of points for each song.

	Pretest	Posttest	Change
1. Bonnie Blue Flag	91	72	-19
2. Liberty Song	92	113	+21
3. Star-Spangled Banner	119	127	+ 8
4. Johnny Has Gone for a Soldier	80	105	+25
5. Battle Hymn of the Republic	98	114	+16
6. Riflemen of Bennington	95	112	+17
7. Trampl Trampl Trampl	110	98	-12
8. Chester	79	80	+ 1
9. When Johnny Comes Marching Home	101	105	+ 4
10. Hail, Columbia	97	77	-20
11. Dixie	101	103	+ 2
12. Yankee Doodle	102	113	+11
13. Turkey in the Straw	113	114	+ 1
14. The Oxen Song	85	98	+13
15. O Susanna	108	110	+ 2
16. Erie Canal	98	117	+19
17. Dogie Song	82	82	0
18. Sweet Betsy from Pike	87	103	+16
19. Saratoga	94	103	+ 9
20. Pick a Bale 'o Cotton	92	106	+14
21. Amazing Grace	109	90	-19
22. Lolly Too Dum	83	95	+12
23. Go Down, Moses	109	103	- 6
24. Weevily Wheat	100	98	- 2
25. Old Hundredth	99	77	-22
26. Hush Little Baby	110	88	-22
27. Boston, Come-all Ye	80	111	+31
28. Shenandoah	85	102	+17
29. Froggie Went a-Courtin'	97	113	+16
30. Drill Ye Tarriers, Drill	93	115	+22
Total Points	2889	3044	+155

APPENDIX P

Comparative Charts of Test Results

APPENDIX P

Comparative Charts of Test Results

Targeted group should have increased by 45 percent its ability to identify specific songs that have their origins in lifestyles, periods, and events in American history.

	Pretest	Posttest	Change
Total points	126	413	287
Possible correct responses	540	540	540
Percentage	23%	76%	53%

Targeted group should have increased by 45 percent its ability to associate which period of American history or lifestyles fostered particular songs.

	Pretest	Posttest	Change
Total points	141	335	194
Possible correct responses	540	540	540
Percentage	26%	62%	36%

Targeted group was expected to increase its appreciation of American songs on an attitudinal appreciation survey.

	Pretest	Posttest	Change
Total points	2889	3044	155